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and Figures of Thought in Isaeus
and the Guardianship-Speeches
of Demosthenes

BY
WILLIAM WILSON BADEN, A. B.
Fellow in Johns Hopkins University

A DISSERTATION PRESENTED FOR THE DEGREE OF DOCTOR
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THE PRINCIPAL FIGURES OF LANGUAGE AND FIGURES OF THOUGHT IN ISAEUS AND THE GUARDIANSHIP-SPEECHES OF DEMOSTHENES.

INTRODUCTION.

The object of this study is to make a thorough examination of the principal Figures of Language and Figures of Thought in Isaeus and the Guardianship-Speeches of Demosthenes, and see to what extent the latter orator was influenced in his use of them by the former. Three general questions present themselves :

Why is Isaeus worthy of study, what are his relations with Demosthenes, and what is the importance of Figures of Language and Figures of Thought in the development of style?

Isaeus worthy of study.—Isaeus is worthy of study because he carries on the tradition of practical oratory, and forms the connecting link between Lysias and Demosthenes. He is also the highest and best representative of Greek inheritance-law; for according to the development of Greek art, the best exponent of a given art always survived. Thus it is that the excellence of Isaeus in cases of inheritance wiped out nearly all competitive speeches.

As an individual, Isaeus is comparatively little known. The time and place of his birth and death, and even his nationality are matters of dispute. All that can be determined is that he flourished after the Peloponnesian war and lived until the dynasty of Philip.¹ For reasons unknown, he took no part in the administration of public affairs, but devoted himself mainly to the minute and varied questions incident to the settlement of estates, which had been brought into a very uncertain condition by the Peloponnesian war. For this work he was thoroughly qualified by his natural gifts and powers. But he felt that to deal successfully with intricate facts, it would be better

¹ Dionysius, *Isae.*, c. 1.

not to follow the established rules of rhetoric. He did not, however, withdraw himself entirely from the influence of his predecessors and contemporaries.¹ But owing to the number of speeches lost, and the uncertainty as to the dates of those preserved, the exact extent of such influence cannot be determined. There are some traces of his connection with the school of Isocrates, but the smooth and polished diction of this school was not suited to forensic debates and arguments. Isaeus impresses us much more strongly as a reflector of Lysias, and this is expressly stated by Dionysius.² According to this critic,³ we find the same purity, exactness, persuasiveness, vividness in the language of Isaeus and Lysias. These two orators would have been more similar in other respects, if they had held the same views as to the operation of a speech. Lysias depended on his narratives to work upon the feelings of his hearers. The bent of Isaeus' mind was towards argument. Since arguments in intricate cases cannot be made clear by simple statement, Isaeus departed from the regular standards of Lysianic composition, and made use of various expedients to elucidate his points. He prepared the minds of the judges by leading them up to the points at issue, and did everything in his power to help his own case or to outwit his opponent. He was even accused of trying to deceive the judges themselves.

Instead of following the ordinary scheme for the narrative, Isaeus divided it into heads, and placed the proper documents, proofs, arguments, etc., under each head. He may have received the general idea of this from Isocrates.

At times Isaeus made preparatory statements and anticipated what was to follow. As Sir William Jones, following Dionysius, well says, "his anticipations, recapitulations, digressions, inversions, variations, transitions, were happily and seasonably applied in conformity with the disposition of his judges and the nature of each particular case."

Although such expedients rendered Isaeus inferior to Lysias in natural charm and grace, they made his style much more elaborate and varied, and his arrangement far more effective. But they gave him a reputation for trickery and deception, and

¹ Dionys., *Isae.*, c. 1.

² Dionys., *Isae.*, c. 2.

³ *Isae.*, c. 3.

deprived him of the attributes of simplicity and truthfulness, which had been assigned to Lysias and Isocrates.

Relations between Isaeus and Demosthenes.—It was generally believed by the ancients that Isaeus was a teacher of Demosthenes. The earliest-known authority for this is Hermippus, mentioned by Dionysius and Harpocratio ('Ισαῖος). Compare Γένος 'Ισαίου. Hermippus was probably used as an authority by Plutarch, Pseudo-Plutarch, and the author of *Δημοσθένους, α*, (Suidas).¹ He was, doubtless, known to the other writers, also, from the works of Dionysius. According to Dionysius, Hermippus said nothing about Isaeus, except that he was a pupil of Isocrates and a teacher of Demosthenes, and was on familiar terms with the best philosophers. As to when, how long, or for what pay, Isaeus is supposed to have taught Demosthenes, he is silent. Next to Hermippus, the best authorities for the matters stated about Isaeus are (1) Pseudo-Plutarch, *Lives of the Ten Orators*; (a) *Life of Isaeus*, p. 839 E; (b) *Life of Demosthenes*, p. 844; (2) Libanius, *Life of Demos.*, pp. 3, 5f. (see also argument to *Demos.*, XXXI); and (3) Suidas, 'Ισαῖος. The accounts of Zosimus, *Life of Demosthenes*, p. 153, R., and Photius are secondary, being founded chiefly on Hermippus and Pseudo-Plutarch. It is impossible to determine where Hermippus, Pseudo-Plutarch, Libanius, and Suidas obtained their information, but it probably came from some of the numerous *lives* of the orators that have been lost.

We must assume a personal relation, if we believe Pseudo-Plutarch, who says that Demosthenes upon attaining his majority paid Isaeus ten thousand drachmas to abandon his school, and that he had Isaeus as a teacher in his house for four years. Such a relation is also assumed by Suidas, who adds, however, that Isaeus taught Demosthenes for nothing. The account of Libanius gives three possibilities: (1) The speeches *were composed entirely* by Isaeus; (2) Isaeus *helped* Demosthenes in their composition; (3) Demosthenes *imitated* Isaeus. The first two possibilities assume a personal relation. The mere fact that the ancients said that Demosthenes was a pupil of Isaeus, cannot be taken as proof. They were so impressed by the actual existence of such a relation between certain well-known

¹ See Schaefer, *Philologus*, VI, 427.

men, as Anaxagoras and Pericles, Socrates and Plato, that they often created such a relation without sufficient proof. It cannot be positively asserted that Demosthenes was a personal pupil of Isaeus, and it is not necessary to assume it. The tie may have simply been that which attracts and binds together kindred minds. A man who attained to such heights in his career as Demosthenes, could not have failed to study the writings of the celebrated men of his own and preceding ages. Hence he must have been acquainted with the work of both Isocrates and Isaeus. Much in Isocrates was intended to gratify the pleasures and fancies of others; the speeches of Isaeus were composed for the actual use of persons who had to plead in court. Demosthenes undoubtedly felt that in force and versatility of argument, Isaeus was far superior to Isocrates, and that success against his guardians could be better ensured by imitating the energetic and subtle methods of Isaeus. In all probability, Demosthenes had heard in court speeches, composed by Isaeus, and had read, studied, and committed others. He may in this way have learned to use Isaeus as a pattern and to imitate his style of oratory.

Dionysius has tried to establish the similarities and imitations. According to him, Isaeus is the source of the oratorical perfection of Demosthenes and his masterly employment of style. Dionysius makes specially prominent, as the main characteristics in Isaeus' style, the arrangement, division, and handling of material, that is, the structure of the speech. In this he¹ says that Demosthenes is the imitator of Isaeus.

That Demosthenes did not follow Isaeus in a slavish manner, is proved by a larger preponderance of the epideictic element, by a stricter avoidance of hiatus, and by the passion and pathos of his epilogues. But at no time did Demosthenes venture to dispense with a proem, nor did he quote law so frequently as Isaeus. In his early speeches, Demosthenes shows traces of the influence of both Isocrates and Isaeus. But as his natural temperament was more in harmony with that of Isaeus, during his entire development he followed the types set by the latter, while the influence of Isocrates served to

¹ Isae., c. 14.

ornament and perfect these types. Hence it may be said that both to the artistic expression of Isocrates and to the new and sharper weapons furnished by Isaeus, we owe the consummate art of Demosthenes.

THE IMPORTANCE OF FIGURES OF LANGUAGE AND FIGURES OF THOUGHT.

The difference between them is defined by Alexander,¹ III, 10. Compare Tiberius, III, 69. For a more general discussion, see Alexander, III, 11, 27; Phoebammon, III, 44; Tiberius, III, 59. Figures of Language, according to the above definitions, depend upon the form and arrangement of the words. Figures of Thought preserve their identity, no matter what the position of the words may be. As the tendency of the figures of thought and the more lively figures of language was to give animation to the style, with the exception of Andocides they were rarely used by the earlier orators, who preferred a more sober and measured delivery. But Isaeus, guided by the practical necessities of the courts, infused new life and vigor into his speeches by a freer use of these more agonistic and passionate figures, which were probably borrowed from the language of the people.

Dionysius says of Isaeus (c. 3.): *σχημάτων τε μεταβολαῖς ἐναγωνίων καὶ παθητικῶν ποικίλλει τοὺς λόγους.* (c. 12) *κατὰ τὴν κοινότητα τῶν σχημάτων οὕτως ποικιλωτέρος.* But Isaeus also ornamented and embellished his style with the figures found in the older and more stately eloquence. A knowledge of the use of these figures is important, because they form a good index to the style of the different orators. The figures will be discussed under the following heads: I. Figures of Language: A. Figures of Language that do not occur at all, or more rarely, in the earlier orators; B. Gorgianic Figures.

II. Figures of Thought: A. Questions; B. Figures of Thought found to a greater or less extent in Isocrates; C. Figures of Thought not used by Isocrates; D. Summary.

¹ The references are to the volumes and pages of Spengel, *Rhetores Graeci*, Vols. I-III.

I.

FIGURES OF LANGUAGE.

A.

Figures of Language that do not occur at all, or more rarely in the earlier orators: Anadiplosis, Anastrophe, Anaphora, Asyndeton. A few less important figures are discussed under this head, viz.: Antistrophe, Symploke, Diple Epanaphora, Polysyndeton.

Anadiplosis—Epanalepsis.

Anadiplosis is defined by Phoebammon, III, 46. Cf. Zon., III, 165; Anon., III, 182. The definition of Epanalepsis as given by Alexander, III, 19, agrees with that of Anadiplosis: *ὅταν κατὰ πλείους φωνὰς ἐπιλαμβάνομεν*. Cf. Tryphon, III, 203; Georg., III, 252. Phoebammon's definition of epanalepsis, III, 46, seems to require the words repeated, to be in different cola. See Zon., III, 164; Anon., III, 181. For the purposes of this investigation, the rhetorical effect of anadiplosis and epanalepsis, as defined by Alex., III, 19, will be discussed, and illustrations given. According to the definitions, anadiplosis or epanalepsis consists in the repetition of words with a similar meaning and application. The words repeated may follow one another, or be separated by less emphatic words which tend to enhance their force.¹ In Homer the repetition of one word after another is mere accumulation, and serves to chain the attention of the hearer. In later Greek, it may be rhetorical and picturesque, or may represent intense, excited, or passionate action. Cf. Georg., III, 252; Apsines I, 358. Cornificius, IV, 28, 38: *vehementer commovet eiusdem redintegratio verbi*. Anadiplosis is not employed by an author of reserve like Lysias, nor is it suited to the epideictic style of Isocrates. The figure is found in the practical orator, Isaeus, but from the liveliness and energy of his style, we might expect a more extensive use. With him it is confined entirely to the negative. Of the five examples, three repeat the negative after the intervention of a dependent clause, to lay greater stress on the facts stated in the clause: 6, 40, 44; 10, 12

¹ Blass, *Demos.*, 147.

Demosthenes repeats *ταύτην* after a relative clause in 28, 11. Isaeus has two cases of emphatic repetition after the oath, *μὰ Δία*, both in the same paragraph, 11, 35. The repetition of the negative after the intervention of less emphatic words, is found in Demosthenes 27, 43, and 30, 11. But even in his earliest speeches, Demosthenes goes far beyond Isaeus in the use of anadiplosis; for nowhere in the latter orator do we find so passionate an appeal as in the epilogue of the deuterology, 28, 20. Isaeus is far less passionate in what may be considered the corresponding passage, 8, 45.

The earnest convictions of Demosthenes¹ are shown even in his youth by the occurrence of his favorite form of reduplication, *οὐκ ἔστι ταῦτα*, after a series of questions in 27, 57; 29, 49.

The formula is frequent in the De Corona. The difference between the two orators may be seen by comparing Isaeus, 10, 17.

Anastrophe.—This figure consists in the repetition of the final word of one clause at the beginning of the next. Cf. Anon., III, 133. Such repetition lends beauty to the speech, according to Tiberius, III, 70. Anastrophe, like anadiplosis, occurs in Homer and the tragic poets, but is not found in the early orators.² There are but few cases of anastrophe in Isaeus and Demosthenes, and these may serve as a smooth transition to what follows, the words repeated being emphasized by chiasmic arrangement: Isae., 3, 36, 42; 6, 31; 8, 32.

Demosthenes comes nearest to the figure in 28, 17; 29, 21, 31.

Anaphora or Epanaphora.

Defined by Alexander, III, 20: *ὅταν ἀπὸ τοῦ αὐτοῦ ὀνόματος δύο ἢ πλείω κῶλα ἄρχηται*. Nothing essential is added by the other rhetoricians. Such a repetition at the beginning of several consecutive sentences or members of a sentence, takes place when the force is concentrated in one word, which, by reason

¹ As Euripides among the tragedians, so Demosthenes among the orators, employs as a favorite device of *πάθος* the repetition of a word or phrase. Aeschines practically does not employ it at all. Söhler, Trans. Amer. Phil. Ass., XVI, 128.

² Antiphon comes very close to the figure in V, 93.

of its importance, occupies the first place. This parallel position of the words relieves the hearer of the necessity of directing his attention to the construction of the second sentence, which has already been indicated in the first. The sensations which are thus aroused and renewed again in the same order, remain deeply imbedded in the mind, because they come without exertion (Rehdantz-Blass, p. 6). The effect of this is sometimes to add charm and grace to the speech,¹ sometimes vigor and emphasis combined with pathos.² Anaphora, like the two preceding figures, is found in Homer and the tragic poets, and also to a limited extent in Antiphon and Andocides in free rather than artistic passages. It does not occur at all in the polished prose of Isocrates apart from the common formulae, *τότε μὲν . . . τότε δέ, πολλὰ μὲν . . . πολλὰ δέ*, etc. This absence of the figure from Isocrates indicates that it belongs rather to the sphere of every-day language. The first author to use anaphora to any considerable extent is Lysias, who so wrote his speeches that the thoughts and language corresponded with the character of the speakers, usually members of the plainer classes. Because of his fondness for antithesis, parallelisms, etc., Lysias frequently used the *μὲν . . . δέ* balance in forming anaphora. This is probably borrowed from the Sicilian rhetoric.³ Isaeus and Demosthenes are considerably behind Lysias in the use of anaphora except when formed by prepositions and conjunctions, but they have about the same proportion as Antiphon and Andocides. There are four cases of anaphora in Isaeus with words other than prepositions and conjunctions, all with the *μὲν . . . δέ* balance, which adds a logical element combined with emphasis: 5, 20; 6, 43; 11, 9, 10; 5, 9, *δέ-δέ*.

There are three such instances in Demosthenes, all in the speeches modeled most closely after Isaeus; 27, 19, 30; 28, 18.

Repeated pronouns.—Isaeus frequently uses anaphora with pronominal forms which contain within them the kernel of the sentence. Such pronominal anaphoras, especially when *κατὰ χόμματα*, gives great strength and animation to the speech, and form one of the marks of the practical orator: 3, 10, 60; 5, 10,

¹ Hermogenes, II, 335.

² Tiberius, III, 73; Hermog., I. c.

³ Frohberger, Lys. Prol. 12, note 84.

15, 17, 21, 25, cf. 9, 10; 6, 25, 53; 7, 28, 40; 8, 14, 18; 11, 33, 35. This kind of anaphora is also found in Demosthenes but not to the same extent: 27, 12, 35, 38; 29, 32; 30, 28, 30. Antithetic sentences with anaphora are frequent in both Isaeus and Demosthenes. The antithesis is further heightened by μέν . . . δέ: Isaeus, 1, 39; 3, 47, 75; 5, 15, 17, 25, 32; 6, 52, 53, 58; 7, 11, 33; 8, 6, 12, 20, 29; 9, 12; 11, 21, 33, 50; Demosthenes, 27, 22, 35, 55; 28, 17; 29, 4, 14; 30, 28, 38; 31, 7.

Anaphora and asyndeton.—Great strength and animation are produced by asyndetic commata combined with anaphora. Only a few cases are found: Isaeus, 8, 24, 29; 11, 6; Demos., 31, 14. Anaphora with particles is frequent in both orators.

Diple epanaphora.—Defined by Zonaeus, III, 165. Several examples in Isaeus: 8, 14, 20, 28.

Antistrophe.

Both antistrophe and anaphora occur in two or more symmetrically formed sentences, or members of a sentence, which have some point in common. This common point in anaphora is placed at the beginning, in antistrophe at the end of the sentences. Antistrophe is defined by Alex., III, 29. In artistic composition the figure is productive of beauty. Cf. Hermog., II, 335. If the clauses are short, the repeated words give energy and vivacity to the discourse.¹ In Isaeus and the orators that precede him with the possible exception of Lysias, antistrophe occurs more frequently than anaphora. But this is due to emphasis or natural position rather than to a desire for artistic effect. Isaeus, 3, 26, (52), 55, 68; 4, 5; 5, 11, 12; 6, 16, 58; 8, 1, 35; 9, 36; 10, 4, 23; 11, 6, 11: only two cases in Demos., 27, 37, 55.

Symploke.—Defined by Alexander, III, 30, as being a combination of anaphora and antistrophe. Thus symploke, by combining the effect of the two figures, brings into prominence both ends of the clauses. Isaeus, 4, 26; 5, 15, 25; 6, 53; 10, 7. Symploke does not occur in Demosthenes. This is to be expected owing to the few cases of antistrophe.

¹ Hermogenes, II, 366; cf. Demetrius, III, 319.

Asyndeton.

Asyndeton is defined by Phoebanimon, III, 45: *παραλείπονται οἱ συνδέοντες σύνδεσμοι*. On its effect, see Alex., III, 32. Asyndeton is one of the two figures of *ἔνδεια*. It is also called *διάλυσις*, cf. Alex., III, 32. Asyndeton, on the one hand, is used in quiet, every-day discourse; on the other, it imparts great rapidity and vivacity to the style when there is no time or leisure for combining with conjunctions.¹ It thus serves to shut off the subject and hurry the narrative; for it presents an appearance of saying several things in the time which would otherwise be required to say one. Cf. Aristotle, I, 146. Hence the main effect is enumeration and accumulation—*μέγεθος καὶ πλῆθος*, Hermog., II, 435. There is no striking instance of asyndeton in Antiphon except in the sixth speech, which so closely resembles practical oratory. It is frequent in the natural orator, Andocides. Lysias has but three² and Isocrates,³ five cases of asyndeton. Isaeus shows a marked advance over the orators that preceded him, and uses the figure with great force.

He employs it in narrative when he wishes to give a rapid description, enumeration, or summary, or to introduce some new matter. With participles: 8, 7, 29; 2, 14: with finite verbs:⁴ 8, 24: (short rapid sentences put in the mouth of the opponent); 11, 5, a forcible *ἐλεγχος* after the reading of a law. The speaker does not give the other party time to catch his breath. In 11, 6, we have an excellent example of climax, in which the delinquencies of the defendant are rapidly and ironically detailed by the asyndetic aorists. The last three sentences are asyndeta, *κατὰ κόμματα*, in reference to which Tiberius, III, 78, remarks: *τὰυτα δεινῶσιν ἔχει καὶ ἐνέργειαν*. Cf. Rehdantz, Phil., IX, 68. There is a rapid summary of a law in 6, 9. Asyndeton, *κατὰ ὄνομα*, in narrative produces rapidity and *πλῆθος*. Cf. Tib., III, 77. See Isaeus, 8, 34; 11, 41, 43.

¹ Prof. Gildersleeve's lectures.

² Berbig, *Genus Tenue Dicendi*, XVI, cites four examples for Lysias, but it is wrong to count III, 46, as both a relative pronoun and its antecedent, the demonstrative, prevent asyndeton.

³ Gelehart, p. 38. Blass, *Isoc.*, 167.

⁴ The cut and thrust of the finite verb in asyndeton produces a certain tumult, Prof. Gildersleeve.

Asyndeton ἐξ ἀποστάσεως. Defined by Anon., III, 125: τὰ ἀσυνδέτως εἰσαγόμενα. The figure lends brilliancy and liveliness to the diction:¹ Isaeus, I, 36; 4, 22, 24.

According to Aristotle, the place of asyndeton is in the epilogue; for it is one of the chief constituents of "what in Greek might be called τὸ ἐναγώνιον and in English might be paraphrased as the art of grappling." It is hard to find a better example of this grappling style than the asyndeton in 6, 62, 65. There is a sudden breaking off from what precedes in 9, 35; an earnest appeal for a favorable decision in 9, 37. In 7, 41, the asyndeton ἐξ ἀποστάσεως, together with the asyndeton in parallel sentences, mars the purity of the epideictic style.² But in none of his speeches does Isaeus display such passion and pathos as Demosthenes in the epilogue of the twenty-eighth speech. In this passionate appeal Demosthenes forsook all the traditions of the past, and allowed his feelings and sense of injustice to direct him, thus giving a clear intimation of the great oratorical powers that lay within him. In this speech he uses numerous commatic asyndeta together with asyndeta ἐξ ἀποστάσεως. See § 20, in which the use of two finite verbs with asyndeton instead of converting one of the verbs into a participle, is specially effective. There are only two asyndeta in what may be considered the corresponding passage in Isaeus, 8, 45, but they produce a sharp, incisive climax. Cf. Demos., 28, 23. Asyndeton ἐξ ἀποστάσεως is seen in Demos., 28, 19, 22.

In Demos., 29, 55-57, the points of the argument are summarized in a long series of asyndetic clauses, ἀνακρφαλαίωσις. Such summaries are frequent in the best period of the orator. In Isae., 8, 29, the clauses are shorter and have a keener thrust.

The recapitulation in Demos., 27, 48, has only one asyndeton. Upon the whole, Isaeus had little influence on the younger Demosthenes in the matter of asyndeton. This is doubtless due to the early epideictic tendency of Demosthenes; for with the exception of the passionate epilogue in the twenty-eighth speech and the summary in the epilogue of the twenty-ninth, there are few important cases of asyndeton in the guardianship-speeches. In 27, 48, we find a single asyndetic clause to sum

¹ See Frei, Rh. Mus., VII, 542.

² Blass, Isaeus, 480, 482.

up, as it were, after a series of copulative clauses. In 29, 41, is a quick command after a question. The Onetor speeches furnish one forcible example: 31, 8.

Miscellaneous Instances of Asyndeton.

Asyndeton with μέν¹.—Isaeus, 5, 3; 9, 19; 7, 22; Demos., 27, 63; 28, 12; 29, 9.

In short antithetic clauses, the emphasis which lies in οὐδ or μή, often takes the place of the connecting particle. Reh., p. 10: Isaeus, 1, 45; 5, 38; 8, 21, 31; 10, 21, 24; 11, 25, 49; Demos., 28, 7; 29, 14, 49; 30, 16; 31, 8, 13. A mild asyndeton, ἐξ ἀπο- occurs after the epilogue in Isae., 7, 45, and 8, 46, the same words in each case: οὐκ οἶδα ὅτι δεῖ πλείω λέγειν. It is a common formula and is found in Isocrates, but not in these early speeches of Demosthenes. The speech is resumed with asyndeton in Isae., 11, 6, after a dramatic passage. In the excitement there is no time for connecting particles. Asyn. occurs in 11, 12, after the reading of a law.

The order to read a law, take the stand, etc., is introduced asyndetically in both orators.

Polysyndeton.

Polysyndeton, the opposite of asyndeton, by the accumulation of particles, gives more deliberateness and impressiveness, more judicial weight and dignity to the speech. Like the imperfect tense, it dwells on the particulars, or gives the details of an enumeration, while asyndeton, like the aorist, gives the outlines. Polysyndeton frequently imparts a special ease and grace to diction, and hence is well suited both to a plain and solemn speaker. It is found in poetry and the natural speech.² All the orators employ polysyndeton with about the same range of conjunctions.

The following are the occurrences in Isaeus and Demosthenes, arranged according to the conjunctions: With nouns: καί (five times), Isae., 7, 36; 8, 32; (four times), Isae., 6, 10; 10, 4; 11, 8, 12; 12, 8; Demos., 27, 10; (three times), Isae., 1, 26, 35, 39; 3, 22; 4, 31; 5, 10, 35; 6, 21, 29; 7, 16, 35; 8, 35, 46:

¹ See Frohberger, Appendix to Lysias, XII, 48.

² Prof. Gildersleeve's Lectures.

Demos., 28, 4, 8, 20; 29, 35; 30, 9: τε. καί. καί, Isae., 2, 17, 45; 3, 6; 4, 1; 6, 16; 10, 15: Demos., 27, 7, 32, 60: μέν. δέ. δέ, Isae., 5, 5; 7, 9; 11, 42: Demos., 27, 4, 9, 11, 35; 28, 30; 29, 7, 23: οὔτε. οὔτε. οὔτε, Isae., 4, 18: μήτε. μήτε. μήτε, Isae., 6, 39: Demos., 29, 24: ἦ. ἦ. ἦ. ἦ. ἦ, Isae., 11, 5: ἦ. ἦ. ἦ. Demos., 29, 22, 32: With verbal forms: καί (five times), Isae., 8, 16: Demos., 30, 18: καί (four times), Isae., 3, 51; 9, 27; 11, 7; Demos., 29, 3, 36; 30, 39; καί (three times), Isae., 1, 7; 2, 42; 4, 27; 6, 1, 4, 27, 62; 7, 32, 42; 8, 9; 9, 4: Demos., 28, 3; 29, 30; 30, 4, 35; 31, 14: τε. καί. καί, Isae., 2, 36: Demos., 27, 60: τε. τε. τε, Isae., 6, 36: τε. τε. τε. τε, Demos., 27, 16: οὔτε. οὔτε. οὔτε, Isae., 3, 47, 52; 4, 19, 29; 9, 1; 11, 15, 36: μήτε. μήτε. μήτε, Isae., 11, 26; Demos., 27, 12: μηδέ (four times), Demos., 31, 13: οὐδέ (three times), Isae., 3, 31: οὐδέ—ἀλλά (three times), Isae., 7, 35, 38: μήτ' . . . ἀλλά (three times), 8, 20: μέν. δέ. δέ, Isae., 4, 12; 5, 5, 42; 10, 8; 11, 9, 10, 19: Demos., 29, 7; 30, 11, 17, 30: μέν. δέ. δέ. εἴτε δέ. δέ. δέ, Demos., 27, 47: μέν. δέ, (five times), Demos., 29, 45: ἦ. ἦ, 27, 25.

GORGIANIC FIGURES.¹

Paronomasia, Parechesis, Parison, Paromoion, Antithesis.

Paronomasia—Parechesis.

The broadest definition of Paronomasia is given by Alex., III, 36. Cf. Tib., III, 71. Phoebammon, III, 47, refers to two special kinds of paronomasia, viz.: (1) play on words placed near one another; (2) change in the meaning of the same word.

Parechesis is specially defined by Hermog., II, 251.

From the definitions and illustrations given by the Greek rhetoricians, it is evident that they considered paronomasia and parechesis as nearly synonymous terms. But the leading illustration of parechesis given by Hermogenes, tends to confirm the distinction observed by some modern scholars,² viz.: to

¹ These figures were firmly imbedded in the language before the time of Gorgias. But he was the first to apply them widely to prose; hence they are called Gorgianic.

² Blass, Isoc., 160.

consider paronomasia as play upon words with the same root, and parechesis, as play upon words with a different root.¹ Play upon words is popular, and used within proper limits, naturally pleases the ear, and lends a certain beauty to the speech. The change in the meaning of a word by composition with a preposition, Tiberius describes as *βαρύτερόν τε καὶ λαμπρότερον*. But when the contrasted words are exactly alike, or differ only in a single letter or accent, the play is much more pleasing and graceful. An excessive use of paronomasia and parechesis makes the language stiff and devoid of spontaneity, as is the case with Gorgias, who employs them simply for the sound.

Antiphon seldom has the more striking forms of these figures, and they were by nature unsuited to the elevated diction of Isocrates. Cf. Blass, *Isoc.*, 160-1, *Demos.*, 141. But as a play upon words helps to represent the character of the speakers, Lysias² and Isaeus frequently indulge in the figure.

Paronomasia.—Isaeus is fond of the paronomasia brought about by a change of the preposition in a verbal root, chiefly in legal terminology. A special stress is thus laid upon the different meanings of the words: 1, 39 (cf. 2, 3, 5; 3, 8, 48, 51; 8, 8, (twice); 10, 25); 2, 9; 5, 1, 23, 28, 34; 6, 36, 43, 50; 8, 36; 10, 24; 11, 6. Demosthenes has few cases of such a change in the preposition of a compound: 27, 69; 29, 30, 52. Similar in effect is the use of a compound after a simple form. This is frequent in Isaeus, 1, 15, 29; 2, 5, 8, 43; 3, 42; 4, 12; 5, 10, 26, 29; 6, 10; 8, 8, 10, 15, 23; 9, 28, 30; 10, 20; 11, 10; but seldom in Demos., 28, 14; 29, 37; 30, 39.

The active and passive of the same verb produce a certain kind of paronomasia: Isae., 1, 39; 2, 39; 3, 13, 16, 39, 55, 70, 72; Demos., 27, 45; 29, 31, 55; 30, 37.

The same word following with a different ending as *οὐδέεν* *οὐδέεν* is found in every period of Greek.

The few instances in our orators are without special rhetorical effect.

¹ In parechesis thus defined, the roots may differ only in a single letter or accent, or they may be entirely different but pronounced somewhat alike.

² Berbig cites 22 examples from Lysias.

A play on words of similar sound may possibly be intended in the following: Isaeus, 1, 22, 25, 26, 51; 2, 10, 12, 17, 23, 25, 27, 28, 46; 3, 1, 6, 14, 36, 47, 48, 59, 77 (twice); 5, 3, 7, 21, 24, 25, 34, 37, 38, 43 (the play with novel compounds is decidedly the most striking in Isaeus), 46; 6, 4, 6, 10, 15, 21; 7, 6, 9; 8, 5, 13, 31, 33; 9, 19; 10, 14, 38, 45; Demos., 27, 16, 21, 45, 50, 59, 61, 62, 64; 28, 9, 15, 17; 29, 7, 9, 10, 11, 13, 15, 17, 18, 20, 23, 31, 41, 45, 54, 55, 56, 57; 30, 3, 8, 19, 24, 32, 39; 31, 11.

Parechesis.—(1) Play on adjoining words is found in Isaeus, 2, 18, *χορήναι γήμαι*. 25, 26, 27, 39; 3, 4, 12, 43; 4, 24; 6, 17, 20, *οἶνος ὄνιος*. 8, 7; Demos., 27, 8, 10, 49, 68; 28, 4, 17; 29, 22, 45, 50, 56; 30, 18; 31, 4. (2) Verbs compounded with the same preposition.¹ Isaeus, 2, 6; 3, 26; 5, 18; 6, 1; 8, 16, 25, 38; 11, 37; Demos., 28, 15; 29, 17; 30, 18. (3) The following may be due to assonance or accident: Isae., 1, 46, 54; 5, 46; 6, 59; 8, 1, 26, 34, 40, 45; 10, 15; Demos., 27, 59; 28, 6; 29, 1, 57; 30, 5, 36.

Parison.

Defined by Alexander, III, 40: *Πάρισόν ἐστιν, ὅταν δύο ἢ πλείονα κῶλα συνενωθέντα μάλιστα μὲν καὶ τὰς συλλαβὰς ἴσας ἔχῃ, ἀλλὰ γε καὶ τὸν ἀριθμὸν τὸν ἴσον ἐν πᾶσι λαμβάνῃ.*

The cola must be equal, Aristotle, I, 137; Anaximenes, I, 213. The definition is better than the illustrations; Zon., III, 169; Anon., III, 185. Hermogenes, II, 332-5 deals rather with the effect of parisa, and how to prevent an accumulation of homoioteleuta. Cf. II, 440. In Tiberius, III, 74, the first part of the definition is confused with paronomasia; the second treats of the more artistic forms of parisa, namely, when combined with homoiototon and homoioteleuton. Cf. III, 131, 159.

The effect of parisa is described by Hermog., II, 332: *Σχηματα δὲ καλὰ αὐτὰ καὶ ἐκπρεπῆ ποιεῖ τὸν κόσμον καὶ σαφῶς τὸ κεκαλλωπισθαι ἐνδείκνυται.*

Parisa, including isocola, are a substitute in prose for the equal divisions of poetry, and if they do not become too artificial and monotonous by excessive use, they add to the beauty and strength of the speech. Hence Demosthenes frequently uses them. See Hermogenes, II, 334.

¹ For Isocrates see Strange, I. I. Sup. B, III, 31.

In Isaeus who like Lysias has the oratorical grasp and finish of thought,¹ we do not find equal cola monotonously heaped together, for such ornament was little suited to his energetic and vivacious style. He regulated his clauses more for the sake of emphasis than by reason of any preconceived length. The general impression of Isaeus' style is that he loves to deal sledge-hammer blows, by presenting his ideas in succession rather than opposition. Not unfrequently, however, after a very vigorous onslaught, he winds up a sentence with an almost Isocratic smoothness. Isaeus uses a greater number of equal cola in the proofs and arguments, for his keen, analytic mind was naturally fond of balancing or offsetting like evidence and proof. Most of the periods in Isaeus have the dual form with μέν-δέ, which is apt to produce more or less uniformity in the length of the cola. Too exact a correspondence is prevented by a change in the position of the words, by the insertion of extra clauses, and above all, by a chiastic arrangement of the clauses themselves. A good example of Isaeus' stricter composition is found in 1, 33: οἷεσθες . . . χαλῶς ποιεῖν. The correspondence in the first part is quite exact. Monotony is destroyed in the second by a chiastic arrangement of the pronouns, and the participial and infinitive clauses.

For illustration see the following: 1, 8, 20, 23, 34, 40, 42; 2, 16, 17, 25, 30; 3, 55, 60; 4, 24; 5, 13, 15, 25; 6, 43, 53, 58; 8, 17; 9, 12; 10, 17. The μέν . . . δέ terms are often extended by the addition of dependent clauses, the length of which depends entirely upon the mood of the orator: cf. 1, 6, 7; 2, 36, 37; 7, 14; 8, 31. Isaeus frequently connects a series of parisa with copulative conjunctions, in which case they do not form an oratorical period: 6, 4, 18, 27, 38. All such devices prevent monotony and furnish excellent patterns for the mixed style brought to such perfection by the mature Demosthenes.²

Parallel clauses with equal cola are numerous, though the adjacent sentences may vary in length: 1, 9, 17, 22, 31; 2, 20; 4, 29; 9, 1. Participial clauses of equal length are frequently used in masses: 7, 11, 17; 8, 31; 10, 25, 26; 11, 23. So also a series of dependent clauses with εἰ: 11, 19, 26, 39. It is

¹ Dionys., *Lys.*, 6; *Isae.*, 3.

² Blass, *Isae.*, 476; *Demos.*, 125.

rather doubtful whether Isaeus at any time uses *parisa* for mere rhetorical effect, though a few cases occur where an additional number is seemingly added for the sake of concinnity, after the manner of Isocrates. These may be due to chance or a desire for emphasis: 1, 7, 29; 4, 11; 7, 44; 8, 15; 10, 10, 22. Cf. Demos., 27, 16; 29, 5, 20.¹

Paromoion—Homoiooteleuton.

The best definition of *paromoion* is that given by Aristotle, I, 137; *παρομοίωσις (παρόμοιον) δ' ἐὰν ὁμοία τὰ ἔσχατα ἔχῃ ἐκάτερον τὸ κῶλον. ἀνάγκη δὲ ἢ ἐν ἀρχῇ² ἢ ἐπὶ τελευτῆς ἔχειν. καὶ ἀρχὴ μὲν ἀπὸ τῶν ὀνόματων, ἢ δὲ τελευτῆς τὰς ἐσχάτας συλλαβὰς ἢ τοῦ αὐτοῦ ὀνόματος πτώσεις ἢ τὸ αὐτὸ ὄνομα.* *Homoiooteleuton* is defined by Alexander, III, 35: *ὅταν εἰς τὸ αὐτὸ μῦθον πλεονάξῃς καταλήγων*. Cf. Zon., III, 169.

*Homoiooteleuton.*³

When verse was laid aside and the colon took its place, the tendency in artistic composition was to fall into rhyme, the office of which is to mark the end, or help the recognition of equalities and proportions. In Greek prose, rhyme was first sought and then avoided. But as its use satisfied a craving for symmetry, it took a long time for prose to free itself from the improper use of an ornament which, when carried to an excess, greatly weakened and impaired the natural strength of the language. Isocrates who may be regarded as the continuer of Gorgias, speaks of the favor with which the ornamental figures, among them *homoiooteleuton*, were received by the people.⁴ According to Anaximenes, also, they are indispensable to the orator, and Aristotle approves of them.⁵ Dionysius,

¹ Other examples of *parisa* will be given under *homoiooteleuton* and *antithesis*, as the most artistic forms occur in connection with these two figures.

² This produces *homoiokatarkton* of which there is no well-defined instance in Isaeus or Demosthenes.

³ Since *homoiooteleuton* and the form of *paromoion* which most frequently occurs, are the same, the two will be treated together under *homoiooteleuton*.

⁴ Isoc., Panath., 2-3.

⁵ Blass., Isoc., 162.

however, complains of Thucydides, Plato, and Isocrates for using such *μειρακιώδη σχήματα*.¹

What displeased the rhetorician was the excessive use of such figures in species of composition for which they were not suited.² Hermogenes, II, 333-4, describes how Demosthenes avoided the use of too many homoioteleuta in his *parisa*. He censures their use for mere beauty to the detriment of persuasiveness.

Both Tiberius³ and Cornificius⁴ say that the figure is productive of beauty if not used to an excess. Cicero⁵ denies to the genus *dicendi tenue* the use of *parison*, *homoioteleuton*, etc., although Lysias, the great representative of this style, furnishes many instances.

As Isaeus recognized the practical needs of Athens and wished to be an advocate and interpreter of the laws, he felt that too much polish was little adapted to the purposes and struggles of real life. He did not, however, entirely neglect external ornaments, among them, homoioteleuta. Many of these are doubtless due to chance, though the influence of the Gorgianic school may be detected at times. But what in the latter interrupted the flow of the speech, by a judicious use in Isaeus, was made to serve the thought itself, or give definite color to it. Isaeus had no difficulty in making into a real help, what in a less emphatic orator, would have been a mere jingle of words.

The effect of homoioteleuton is increased when combined with *parison* and antithesis. The most important instances of such combination in Isaeus are the following: Homoioteleuton and *Parison*: 1, 14, 15, 17, 19, 23, 26, 29, 39, 40; 2, 11, 35; 3, 40, 46, 49, 54, 60, 63; 4, 5, 9, 10, 11, 12, 13, 20, 21, 24, 29; 5, 3, 4, 44; 6, 18, 43, 60; 7, 5, 13, 29, 32, 38, 39, 40, 43, 44; 8, 1, 13, 16, 33, 38, 41, 43, 44; 9, 10, 15, 19, 27; 10, 11, 15, 17, 19; 11, 4, 14, 19, 22, 24, 28, 29, 30, 33, 36, 37, 49.

The first, fourth, seventh, eighth, and eleventh speeches have the greater number of homoioteleuta.

¹ Dionys., *Demos.*, 20, 26; *Thucyd.*, 24, 29, 46; *Epist.* II, ad *Amm.* 17. Dionysius had trouble in harmonizing austere harmony with Gorgianic jingles. Prof. G.

² Dionys., *Isoc.*, 13; *de Adm.* VI. 4. See the interesting remarks of Demetrius, III, 267.

³ III, 74

⁴ IV, 22, 23.

⁵ *Orator*, 84.

Demosthenes.

Demosthenes has more of the epideictic element in his early speeches than Isaeus. This is especially true of the first speech against Aphobus:¹ *Εἰ μὲν . . . ποιεῖν, ἢ . . . ἐπιτρέπειν.* If we compare the corresponding sections in Isaeus, 8, 5, and Demosthenes, 27, 1-2, we find that the words *πρὸς παρασκευὰς λόγων καὶ μάρτυρας οὐ τὰληθῆ μαρτυροῦντας* in Isaeus are so arranged by Demosthenes that the cola correspond and close with a homoioteleuton: *πρὸς ἄνδρας καὶ λέγειν ἱκανοὺς καὶ παρασκευάσασθαι δυναμένους.*² In addition, Demosthenes has formed his passage more artistically than Isaeus by making all the clauses depend upon *οἶδα μὲν οὖν*, by inserting in the second half *καίπερ πολλὸν τούτων καταδεέστερος ὢν*, and by writing *τὰ γεγεννημένα διεξελθεῖν*, instead of *τὰ δίκαια εἰπεῖν*. It may be noted, however, that he abstains from homoioteleuton in the last clause, though it could have been produced by a slight change of words. The general effect is weakened by the artistic structure which strongly tends to cast in the minds of the judges a distrust of his pretended inexperience because of youth. But it forms an excellent example of what Dionysius³ says about both Isaeus and Demosthenes.

Further examples of the epideictic style in Dem., 27, are in 4, 6, 13, 15, 16, 23, 24, 25, 27, 30, 34, 45, 46, 47,⁴ 52, 55, 59, 60, 62, 63, 64, 65, 66, 67. We need only compare the homoioteleuta

¹The rhetoricians are fond of citing as something very unusual the homoioteleuton at the beginning of the speech against Androton. Hermogenes, II, 332, says that he can find no other example in the orator. As the commentary of Hermogenes has been lost, we cannot tell why he thought Demosthenes began his speech in this way. The scholiasts think that he was trying to bring his opponent into ridicule by beating Isocrates at his own game. Cf. Walz, VII, 1038; VI, 329. But the homoioteleuta in Demos., 27, 1, Isae., 8, 1, Isoc., in Demon. 1, show that such instances are not so rare as the scholiasts seem to think. But see Blass, Demos., 138.

²The words *φεύγων οὕτως ἀκριβεῖς ἐλέγχους* in Isae. 8, 13, forms a homoioteleuton in Demos. 30, 37: *οὕτως . . . φυγὼν καὶ . . . παρὰλιπὼν.*

³Isae., 4.

⁴This heaping up of homoioteleuta shows the inexperience of youth. Isocrates seldom has more than two endings alike. Continuation in Lysias is very rare. In the recapitulation, Isae., 8, 28, there are but four unimportant homoioteleuta in short participial clauses.

in the eighth speech of Isaeus with the above to see how much more Demosthenes in his earliest years was given to the ornamental style. In the twenty-eighth speech of Demosthenes, which, being a deuterology, is formed on a different standard, we find shorter periods and fewer striking homoioteleuta: 4, 5, 7, 8, 9, 16, 18, 22. The twenty-ninth has also far less of the epideictic element than the twenty-seventh. The periods are not so well formed and there are fewer cases of parisa and homoioteleuta: ¹ 1, 3, 9, 36, 41, 44, 46, 51, 57, 59, 60. Since the orator had made great advancement in his art since the delivery of the twenty-seventh speech, traces of Isocratic influence in the thirtieth are much less marked. "The speech is lighter and the composition better rounded." Homoioteleuton is kept within more artistic limits: 2, 6, 7, 13, 16, 18, 21, 22, 23, 25, 30, 33, 34, 36, 37, 38. The best examples of homoioteleuta in the thirty-first speech, also a deuterology, are found in 14: τὸν δὲ καὶ . . . παθεῖν.

A number of homoioteleuta in Isaeus consists in clausulae or short phrases: 1, 5, 15, 30; 2, 25, 26; 3, 20; 4, 10; 5, 8; 6, 57; 7, 17, 18, 28, 30, 43; 8, 30; 9, 4, 24, 25, 32; 10, 1, 13, 24; 11, 6, 12, 40, 48.

As Demosthenes has a different periodology, clausulae or short phrases are less numerous: 27, 2, 4, 28, 31, 41, 46, 52, 63; 28, 7, 22, 24. The rhetorical effect of such clausulae or short phrases is slight, as they generally occur within one colon.

Cases of accidental or unintentional homoioteleuta are numerous in both Isaeus and Demosthenes.

*Antithesis.*²

The Greek rhetoricians vary greatly in their definitions and conception of antithesis. Aristotle, I, 136-7, speaks of it in connection with periodology.

Hermogenes, II, 236, is too general in his definition for a rhetorical antithesis, although what he says about the effect of the figure, is applicable. Cf. Anon., III, 112. Anaximenes, I,

¹ Blass, *Demos.*, 210.

² As the Greek rhetoricians are by no means agreed whether antithesis is a figure of language or thought, it has been described here as forming a good transition to the figures of thought.

212, speaks of antithesis as consisting (1) in words, (2) in thoughts, or (3) in both words and thoughts. The last he considers the best. See an interesting discussion by Alexander, III, 36. Cf. Herod., III, 98; Zon., III, 169; Anon., III, 186. Tiberius, III, 78, refers to antithesis with large cola and to a sharper contrast in the words themselves. The latter part of Anaximenes' definition has been adhered to as giving a good norm for comparison. Volkmann approves of it, saying that as a real rhetorical figure, only those antitheses should be considered, which combine opposition in words with opposition in thought. Antithesis is basic in the language of the Greeks, and is a natural product of their acuteness (Müller). It occurs as far back as Homer, and hence is wrongly ascribed by Benn to the Pythagorean doctrine. While too many antitheses injure the swing of the sentence, a moderate use of them is very important and indispensable to the orator. Aristotle, I, 137, says that things opposed by being placed side by side become very clear, and there is awakened in the hearer the agreeable feeling of easy perception.

The effect of antithesis is also described by Hermogenes, II, 236, and Tiberius, III, 78. Antithesis besides forming a real or supposed opposition in thought, gave the structure of the sentence an appearance of symmetry and regularity. Hence along with antithesis occurred the other Gorgianic figures; for antithetic thought brought with it antithetic expression, which probably brought with it *parisa*, and these in turn were likely to produce rhyme and hence *homoioteleuta*. Gorgias, who may be considered the founder of artistic Greek prose, made a very free use of antitheses, but owing to the nature of his periodology they were too short, and often consisted in mere sound rather than sharply contrasted significations. (Blass, Gorgias.) The figure found a much better representative in Antiphon because his periods were more extended. His antitheses, which are, in fact, the ground-work of his style, are formed by an equal number of like-sounding words balanced against one another. He is fond of opposing words of similar sound so as to call attention to their contrasted meaning. (Müller.) All Antiphon's efforts are directed to the invention and contrasting of ideas in order to

bring out the argument. Hence his antitheses are sharper than those of Gorgias, more pointed than those of Thucydides,¹ but often lack the artistic finish given them by Lysias and Isocrates.

To Lysias, antitheses were second nature, and were often made use of as instruments of precision, when they were not necessarily demanded by the matter itself. Professor Jebb says that this love of antithesis shown on a larger scale in the terse, periodic composition, is the one thing which sometimes blemishes the ethos in Lysias. Isocrates, in his earlier speeches, cultivated the antithetical style, but finding that it was too stiff and rigid for even-flowing and well-rounded sentences, abandoned the direct and immediate opposition of clauses, and brought forward his antitheses in successive groups and in larger series (Müller). Isaeus for the most part uses antithesis to bring his arguments more clearly before the minds of the judges and to clinch them as it were. The opposite is supplied for the sake of definiteness, rarely for fulness, and by concentrating everything on one word or set of words, he makes the principal thought stand out in clear relief. Hence the sharpness and exactness of his antitheses are often very great. While Demosthenes points and hardens his antitheses when he condescends to use them, the length of the cola in these early speeches prevents the same conciseness that we find in Isaeus. Both orators depend upon the exact significations of words to express their ideas. Both delight in bringing their contrasts forcibly before the minds of the judges, but in so doing, often round off the clauses so as to produce good periods, assisted by the outward graces of parison and homoioteleuton. Antithesis and Parison: Isaeus, 1, 1, 2, 6, 20, 26, 30, 33, 34, 38, 42, 43; 2, 9, 15, 26, 30; 3, 60; 4, 22; 5, 11, 17, 21, 38, 39, 40; 6, 41, 51, 59; 7, 2, 12, 15, 20, 23, 29, 44; 8, 29, 32, 39; 10, 2, 16, 22; 11, 21, 31, 39; 12, 10: Demosthenes, 27, 1, 22, 24, 36, 37, 45, 51, 54; 28, 12, 18, 24; 29, 5, 8, 14, 15, 43, 45, 58; 30, 7, 11, 12, 19, 25, 28, 33, 37, 38; 31, 7.

Antithesis—Parison—Homoioteleuton: Isaeus, 1, 29, 40; 2, 6; 3, 60; 4, 1; 5, 25, 44; 6, 52, 53, 56; 7, 29, 43, 44; 9, 10; 11, 37; Demos., 27, 47, 55, 64, 65; 28, 7, 9, 24; 29, 2, 5, 9, 38, 47.

¹ Blass, Antiphon, 139.

About one-half of the antitheses in Isaeus and Demosthenes show a periodic structure more or less exact: Isae., 1, 29, 30, 33, 34, 35, 40, 42, 43, 50, 51; 2, 6, 15, 26, 30, 37; 3, 59, 60, 61, 68, 75; 4, 1, 22; 5, 21, 25, 32, 40, 44, 46; 6, 6, 26, 52, 53; 7, 1, 11, 12, 15, 23, 29, 44, 45; 8, 12, 25, 26, 31, 44; 9, 10, 19, 25, 34, 35; 10, 1, 2, 10, 11, 17, 22; 11, 6, 11, 12, 24, 31, 37, 39, 48; 12, 4, 8, 10: Demos., 27, 1, 15, 16, 20, 24, 33, 35, 37, 38, 45, 54, 55, 57, 64, 65, 66, 67, 68; 28, 4, 7, 12, 17, 18, 22; 29, 2, 5, 8, 12, 13, 14, 15, 21, 45, 47, 58; 30, 7, 11, 12, 15, 19, 23, 28, 31, 33, 37, 38; 31, 7.

Both orators are fond of contrasting the conduct, feelings, etc., of the opposite parties: Isaeus, 1, 20, 29, 30, 33, 34, 38, 48, 51; 3, 75; 5, 15, 23, 33, 40, 44, 46, 47; 7, 2, 8, 11, 29, 43, 45; 8, 37; 9, 25; 10, 11, 23, 24; 11, 31, 36, 37, 38, 39; 12, 6, 8, 10, 11; Demos., 27, 6, 23, 35, 36, 38, 55, 57, 63, 64; 28, 10, 11, 17, 18, 22, 24; 29, 12, 13, 14, 15, 16; 30, 4, 7, 12, 23, 31, 33, 37; 31, 7, 14.

Isaeus frequently repeats a synonymous or common term in the second member of his antithesis. This is intended to strengthen the thought and not merely to obtain a more sonorous ending, or to give an artificial regularity to the clauses, as so often happens with Lysias and Isocrates.¹ Such repetition is apt to produce a certain periodic structure which may be unintentional: Isae., 1, 17, 29, 42; 2, 30; 3, 59, 60, 61, 68; 5, 25, 32; 6, 6, 52, 53, 58; 7, 15, 20; 8, 12, 25, 26, 32; 9, 4, 10, 15, 34; 10, 22. Demosthenes does not repeat the common term so frequently: 28, 7, 12; 29, 5; 30, 28. At times the second member of an antithesis in Isaeus is not filled out, e. g.: 2, 43, 44; 7, 8, 20; 11, 38, cf. Demos., 29, 2. Demosthenes, who has a greater tendency to the periodic structure, seldom uses this form of antithesis.

Chiasm in Antithesis.—Chiasm emphasizes both sides of an antithesis. For its effect, see Hermogenes, II, 242. Chiastic antitheses are very forcibly used by Isaeus, e. g.: 1, 3, 11, 29, 30, 33, 34, 39, 48, 51; 2, 15, 18, 26; 3, 13, 27, 59, 60, 75; 4, 28; 5, 24, 27, 40; 6, 22, 52; 7, 4, 10, 15, 37; 8, 25, 26, 31 (two), 38, 44; 10, 1, 22; 11, 12, 36. Although Demosthenes does not use such antitheses so frequently as Isaeus, he has some good

¹ Froh., Prol. Lys., 12; Blass, Ant. 142; Isoc., 151.

examples: 27, 20, 66; 28, 10, 12; 31, 11. The particles, *μέν . . . δέ*, attack different members of the antithesis with chiasmic effect.¹

The *μέν . . . δέ* balance with chiasm is frequent in Isaeus: 1, 29, 30, 33, 34, 48, 51; 2, 26; 3, 59, 60, 75; 4, 28; 6, 52; 7, 15; 8, 25, 26, 31, 38, 44; 11, 36. Demosthenes has a few examples: 30, 7, 12, 31.

Antithesis with Legal and Technical Terms.—The legal knowledge of Isaeus is well shown in his keen and exact use of legal and technical terms. The fine legal distinctions, which form one of the most interesting features of Isaeus' style, are brought out more forcibly by the use of antithesis: 1, 3, 18, 26, 35, 42, 43, 48; 2, 5, 19, 23, 26, 30, 43, 46; 3, 19, 59, 60, 61, 68, 75; 4, 1, 22, 28; 5, 17, 25, 27, 32; 6, 24, 52, 53; 7, 20; 8, 10, 12 (two), 31, 32; 9, 15, 25, 33, 35; 10, 2, 11, 12, 22; 11, 11, 23, 24; 12, 11. There are no striking examples of such antithesis in the younger Demosthenes.

Isaeus has antithesis with forms of *ζῆν* and *ἀποθνήσκειν*: 1, 46; 2, 15, 25, 36, 37, 45; 3, 58; 5, 4; 7, 1, 14; 8, 31 (two), 44; 11, 12. The stiff antithesis with *λόγῳ* and *ἔργῳ*, so common in Antiphon, is seldom found in Isaeus. Cf. II, 44.

FIGURES OF THOUGHT.

A.

Questions.

Dionysius (*de Isaeo Iudicium*) after speaking of some of the stylistic differences between Lysias and Isaeus says in chap. 12, that Isaeus is more varied than Lysias both in the composition of words and the use of figures, for in Isaeus one can find many sets of questions like the following: *πόθεν χρὴ πιστεύεσθαι τὰ εἰρημένα, πρὸς θεῶν; οὐκ ἐκ τῶν μαρτύρων; οἷομαί γε. πόθεν δὲ τοὺς μάρτυρας; οὐκ ἐκ τῶν βασάνων; εἰκός γε. πόθεν δέ γε ἀπιστεῖσθαι τοὺς λόγους τοὺς τοῦτων; οὐκ ἐκ τοῦ φεύγειν τοὺς ἐλέγχους; ἀνάγκη μεγάλη.*

Dionysius further remarks in chap. 13: *ταυτὶ μὲν διαλελυμένα καὶ ἐπερωτησεως· οἷς ὁ Λυσίας μὲν ἥκιστα κέχρηται· Δημοσθένης δέ, ὁ παρὰ τούτου τὰς ἀφορμὰς λαβὼν, ἀφειδέστερον.* Then

¹ Prof. Gildersleeve, *Pindar*, O. XI (X), 8.

follows a long quotation from Demosthenes, Olyn., 3, 34f. On the effect of these questions see Blass, Isaeus, 478. Such questions the Greeks ascribed to the σχῆμα called γοργότης, in respect to which see Hermogenes, II, 344. Cf. Anon., III, 147.

The employment of these energetic and pressing questions may be regarded almost as an invention of Isaeus. They are seldom used by Lysias and still less by Isocrates, whose style proceeds mostly in long, extended periods. By such questions, Isaeus proves his arguments, as it were, with a tone of triumph. He grapples with his opponent in open court, and overpowers him by his seeming superiority, or he bears down with all his impetuosity upon the judges themselves, and tries to force them to give a verdict in his favor. Hence Dionysius, l. c., c. 4, remarks: ἦν δὲ περὶ αὐτοῦ δόξα παρὰ τοῖς τότε γοργτείας καὶ ἀπάτης ὥς δεινὸς ἀνὴρ τεχνιτεῦσαι λόγους ἐπὶ τὰ πονηρότερα.

These questions in Isaeus served as a pattern for those brilliant passages found in the matured oratory of Demosthenes. Cf. Dionys., l. c., c. 13; Blass, Isaeus, 478. In Isaeus, 8, 28, is found a passage almost identical with the one quoted above from Dionysius. In fact, one is tempted to think that the words may be a locus communis, specially prepared for use in energetic passages.

As Blass, Isae., 478, remarks, each passage is periodic, and has a decided rhythm, and each after a short pause is followed by asyndetic narrative. Cf. 8, 29. The passages in Isaeus most similar to these are two in the same speech: 8, 14 and 33. Demosthenes has no such questions in his early speeches. Both orators, however, often interrupt the course of the speech by a single question directed to the judges, to the opponent, or to themselves, as if, in the matter at issue they had to consult with others, or with themselves, to obtain the necessary information. Such argumentation contributes much towards making the speech lively and effective, and greatly increases the attention of the hearers. The other orators do not use such questions so frequently. Specially characteristic of Isaeus and Demosthenes are: (1) short interrogative formulae at the end of a clause instead of the beginning for the sake of clearness: Isaeus, 5, 13, τί ποιῆσαι. 43, ποῖ ἀναλώσας; cf. 7, 43.

These formulae do not occur in our speeches, but are abundant elsewhere in Demosthenes; (2) self-question after a sentence fully completed. Cf. Anon., III, 121. This is the most artistic form of the question. Taken as it were from the inmost soul of the speaker, it gives to the speech the appearance of an interchange of thought between speaker and hearer.¹ As might be expected, this question is rarely found in the early orators. It occurs but once in Antiphon, in an oration, 6, 34, which in many respects, approaches the standards of later oratory; twice in the plain and even style of Lysias, 13, 20, 64. It is also found in Isocrates. In the hands of Isaeus, the self-question is a forcible weapon. Reh., p. 18. Cf. 3, 24, 32; 5, 12; 6, 36, 63; 7, 44; 8, 9, 30; 9, 22; 11, 11, 33, 44. This question occurs in Demosthenes: 27, 38; 29, 8, 11, 20, 31, 36; 31, 3.

Rhetorical Questions.

The questions previously considered have required an answer. It is different with the purely rhetorical questions, which the orator asks, not to obtain an answer, but to overpower his opponent, to express his indignation or astonishment, to arouse hatred or compassion. Cf. Volkmann, p. 491. This question, which is an excellent index to style, imparts great liveliness to oratory. Orators vary in their use of the rhetorical question. Some will rise to their questions, or mass them, as Demosthenes, others will scatter them, and others when they have once commenced to use them, find difficulty in stopping, as Gorgias in the Palamedes. Lysias attains to pathos in his questions, and this is their greatest attribute. Jebb says that Isocrates' use of the rhetorical question is in concluding an argument. Isaeus takes no special part of the *πίστις* or *λύσις* in which to mass his questions, but when he is aroused by some unjust act of the opponent, or wishes to overwhelm him, or to prove his argument by frequently referring to the same point, he breaks forth in a series of questions, and forcibly drives home his arguments. This may even happen near the beginning of an oration, as in the powerful *ἐλεγχος*, 11, 5. In the third oration, 37f., Isaeus repeats the questions in nearly the same

¹ See Rehdantz —.

form for the sake of dwelling upon the evidence and emphasizing its importance in the minds of the judges. He seems loath to leave the point, and so attacks it in its different phases to make sure that the judges understand him. This series of questions is the most interesting in Isaeus.

Nowhere does he treat his adversary with greater irony. The tone is that of a mercantile man, who, strong in his right, pushes his advantage against dishonest opponents. A series of questions in the same self-confident style, after an outburst of withering irony, is seen in 3, 32. The same tone is found in 6, 25, where the speaker in behalf of rich clients, harshly and disdainfully addresses Androcles, who has been guilty of intrigue. The calmness of the speaker is indicated by the rhetorical finish and regularity of the clauses, the first and last being longer than the intermediate. Ironical and mocking jests are found in 4, 7, when the actions of those seeking the inheritance are described.

A series of artistically formed questions occurs in 7, 40. Such questions are not suited to argument but to a laudatory epilogue in the epideictic style.

The Rhetorical Question in Demosthenes.

No orator has made such use of the question as Demosthenes. In these early speeches the strong influence of Isaeus is easily recognized, but Demosthenes because of his inexperience, only occasionally handles his questions with the same vigor as his predecessor. But the epilogue of the twenty-eighth speech is a notable exception, in which he surpasses any passage of Isaeus in respect to pathos. Demosthenes as a rule works himself up to the question. He is fond of discussing each point of his case separately, beginning with an introduction and closing with a recapitulation, in which he frequently employs a series of questions. Cf. 27, 21 (two questions with $\pi\tilde{\omega}\varsigma$ after a dilemma) ; 33 (question as answer) ; 38, (passionate questions after stating the adversary's base conduct). Cf. 29, 32, 34. In 31, 9, the questions are quite incisive after an argument from probability. Argumentative questions in the epilogues are 27, 64 ; 31, 14. Single rhetorical questions, put for effect only, to attract attention, to make the statement more vivid, etc., are

too numerous to describe in detail: Isaeus, 1, 11, 20, 25, 27; 2, 26, 27, 43; 3, 17, 36, 37, 39, 41, 43, 46, 54; 4, 4, 7, 12, 15, 20, 23; 5, 21; 6, 9, 26, 46, 53, 54, 56; 7, 24, 36; 8, 24, 43; 9, 26; 11, 23; 12, 9: Demos., 27, 16, 29, 30; 28, 7, 18, 21; 29, 12, 20, 21, 23, 24, 25, 36, 37, 47, 48; 30, 18, 20, 36; 31, 6, 8.

Isaeus uses the question with great force when he wishes to draw a conclusion from contraries (*sententia ex contrariis*). This conclusion is called *ἐνθύμημα*. It shows a thorough grasp and comprehension of the subject, and can be used with effect only by a speaker whose feelings are unusually aroused, and who has confidence in his own argumentative powers: e. g., 1, 23, 29, 33, 35, 40; 2, 27; 3, 11, 45, 48, 69; 4, 4, 14, 24, 25; 5, 34, 38; 6, 63; 8, 13, 32; 9, 12, 15, 37; 10, 13, 17; 11, 12, 14, 24; 12, 8. Demosthenes does not use this question so frequently. Cf. 27, 21 f., 28, 64; 29, 14, 53; 30, 16; 31, 9.

Rhetorical questions with negative or affirmative answers.—The addition of an answer to the rhetorical question is specially peculiar to Isaeus. This is in keeping with the fiery ardor and impetuosity of his nature, for he seems at times unwilling to allow a question to stand without this additional expression to his feelings. In the earlier orators, according to Herforth, there are only three such answers, all in Andocides, de Mys., 22, 89, 102. The additional answer is an excellent help to the practical orator. Demosthenes has it in nearly all his speeches, due, no doubt, to the influence of Isaeus. Such a question may be used as one of the tests of genuineness in the Demosthenian corpus.¹

Negative answers.—Isaeus, 1, 29, 40; 11, 39; 3, 37, 51, 66; 7, 32; 8, 11, 32; 9, 31; 10, 17; 11, 13, 26: Demosthenes, 27, 48, 57, 59, 63; 29, 49, 57; 30, 34; 31, 5, 11, 13. Affirmative answers are not so frequent: Isaeus, 3, 25, 39, 48, 49; 8, 28: Demos., 27, 63; 30, 30.

Miscellaneous Questions.

πῶς.—Although many questions with *πῶς* are mere formulae, as *πῶς γὰρ οὖν*, the use of *πῶς* often shows the speaker's interest in the subject, and compels the hearer to take part in his feelings: Isaeus, 1, 11; 2, 26, 27, 43; 3, 11, 54, 56;

¹ Herforth, p. 8.

4, 4, 12, 14, 19; 5, 38; 6, 9, 46, 53, 54, 58, 63; 7, 32; 8, 9, 30, 32; 10, 13, 15, 37; 11, 4, 12, 26: Demosthenes, 27, 16, 21, 28, 47, 52, 59, 63, 64; 29, 14, 21, 23, 24, 25, 53, 55; 30, 16, 18; 31, 13. Questions preceded by a dependent clause generally have some logical element: Isaeus, 1, 25, 40; 2, 27, 39, 43; 3, 11, 41, 45, 48, 69, 70; 4, 14, 15, 19, 23, 25; 5, 21; 6, 9, 56; 7, 32, 33, 36; 8, 11; 9, 37; 11, 4, 12, 19, 24, 26; 12, 8.

Questions with *λόσις* in *γάρ* are numerous: Isaeus, 1, 25, 26; 2, 26; 3, 32, 41, 47, 66, 72f.; 4, 4, 24; 5, 21, 43; 6, 46, 53, 54, 58; 7, 24; 8, 30, 33; 10, 13, 19, 24: Demos., 27, 21, 52, 63; 28, 7; 29, 14, 23, 24, 34, 37, 40; 31, 5, 8, 13.

Isaeus often introduces a question after the reading of a law or testimony, in order to bring out its contents more clearly, or to show an exulting triumph over his opponent: Isaeus, 1, 33; 3, 39, 43, 54, 71, 77; 5, 34; 7, 33; 8, 14, 28; 9, 26, 31; 11, 5, 12, 23, 47. There are two examples in Demosthenes: 27, 29, 47. The force of the question is often increased by combination with other lively figures, as anaphora: Isaeus, 2, 21; 3, 40, 43; 4, 7; 5, 21, 45; 7, 40; 8, 14, 28; 11, 25: Demosthenes, 27, 38; 28, 18; 30, 30; 31, 13, 14. Both the Greeks and Latins are fond of inserting a relative clause after a question, more often when the question contains a negative idea. There are a few examples in both Isaeus and Demosthenes: Isaeus, 3, 39; 6, 26, 56; 7, 40: Demos., 27, 29, 64; 29, 48; 30, 16, 20.

The home of the question is in the *πίστις* and *λόσις*, but it is also found in lively narrative and more frequently still in an epideictic or passionate epilogue: Narrative: Isaeus, 5, 13; 6, 36; Prothesis: Isaeus, 8, 30; 11, 4, 5: Demos., 31, 3, 5: Transition: Isae., 8, 9: Demos., 29, 8: Epilogue: Isaeus, 5, 34, 38, 43, 45, 46; 6, 63 (twice); 7, 40, 44; 8, 43; 9, 37: Demos., 27, 63, 64; 28, 18, 21; 29, 55; 31, 11, 13, 14.

Hypophora.—Defined by Tiberius, III, 77; Hermogenes, II, 207; Cornificius, IV, 23, 33. Hypophora is one of the favorite methods of surprise, by which the ordinary course of the speech is interrupted and a lively conversational or dramatic element introduced. The figure is productive of beauty and energy, Tiberius, III, 77.

The most artistic form of hypophora occurs when a speaker, who wishes to make a general refutation, brings forward the

particulars, one after the other, in the form of a question, and then rejects them. Hypophora is found in all the preceding orators and also in the tragedians. The form of hypophora in Isaeus is less regular and artistic than that in Lysias and Isocrates, and seems nearer to the later Demosthenean type, especially in the use of *νή Δία*, which frequently occurs in the form of an ironical question: cf. 3, 24, 73; 4, 20, 24; 7, 33. In these earlier speeches Demosthenes gives us but little idea of the extent to which he uses this formula later. We find one example with *ἀλλὰ νή Δία*, 31, 10, but it is hardly more than a strong transition. Isaeus, like Lysias, uses continued hypophora for the purpose of raising numerous objections, which he immediately disposes of.

Special points of an argument are thus summed up in a vigorous and energetic manner. A series of rhetorical questions frequently precedes: 2, 21; 3, 73; 4, 20; 5, 45f.; 7, 33; 11, 25. The only striking instance of hypophora in the guardianship-speeches is found in the passionate epilogue in 28, 18: cf. 29, 41. Like several examples in Isaeus, it is preceded by a series of rhetorical questions and followed by asyndeton. Objection with *ἀλλὰ* at the end of a question is akin to hypophora and introduces more or less dramatic element: Isaeus, 1, 29, 34; 2, 21; 3, 11, 43, 69, 72, 77; 4, 19; 5, 46; 6, 25; 7, 32, 33; 8, 11, 13; 11, 25, 47: Demos., 27, 16, 28; 28, 18; 30, 30; 31, 13, 14.

B.

FIGURES OF THOUGHT USED WITH MODERATION BY ISOCRATES.

Prodiorthosis—Paraleipsis.

Prodiorthosis.—Defined by Alexander, III, 14. As a figure of thought, prodiorthosis will meet a reproach, a surprise, or an erroneous view, caused by a subsequent statement. It shows a free and confident style of argument, and is found in a wide range of Greek from Homer on. There are several good examples in Isaeus: 6, 17; 8, 5, 34; 11, 5. Two cases in Demos., 27, 3, 8. Both Isaeus and Demosthenes are fond of using expressions that serve as transitions to what they expect to say or prove: Isaeus, 1, 15, 31; 2, 2, 13, 16, 19, 28, 38; 3,

11, 19, 34; 5, 14; 8, 34: Demos., 27, 8, 9, 12, 23, 24, 26, 27, 34, 35, 39, 52, 58; 28, 1, 2; 29, 1, 4, 9, 10, 14, 18, 22, 25, 28, 29, 35; 30, 4, 5, 7, 9, 14, 19, 25, 32, 34; 31, 1, 4.

Promise of brevity also comes under the head of prodiorthosis: Isaeus, 1, 8, 17; 6, 19; 7, 4: Demos., 27, 3, 12; 29, 5. Epidiorthosis.—Described by Alexander, III, 15. We have such subsequent explanation of an assertion to prevent offense to the judges in Isae., 5, 8.

Paraleipsis—Pretended omission.—Defined by Alexander, III, 23. See also Hermogenes, II, 374. By this pretended omission, the speaker really brings forward all that he desires, and is saved from dwelling on the less important subjects, or is enabled to give hints only, where fuller details would be to his disadvantage.

The more subtle uses of paraleipsis belong to practical oratory. The figure does not occur in Antiphon, but certain forms of it are found in Lysias and Isocrates.¹ There are two well-defined instances in Isaeus, both of which come under Hermogenes' description, viz., 5, 17; 11, 43. There is an approach to the figure in Demos., 29, 50.

C.

FIGURES OF THOUGHT NOT FOUND IN ISOCRATES.

Prolepsis, Diaporesis, Anakoinosis, Oaths, Direct Quotation, Apostrophe, Irony.

Prolepsis consists in taking away beforehand from the opponent the arguments which he is likely to advance against the speaker.² It belongs to practical oratory, and is frequently found in Isaeus: 1, 36; 3, 45; 5, 3, 28, 46; 10, 18. There are two hints at prolepsis in Demosthenes: 27, 51; 28, 16.

Diaporesis is defined by Tiberius, III, 61: *ἔταν' ὡς διαπορῶν τις ἂν δεῖ εἰπεῖν καχεῖνα καὶ ἔτι πλείω λέγειν*. See Alexander, III, 24, and Phoe., III, 54. As a real figure of thought, the best example in Isaeus occurs in 9, 22. In the following passages the doubt lies rather in the meaning of the words themselves: 6, 21, 24; 7, 33, 45; 8, 46; 11, 36. There are two such cases in Demosthenes: 27, 66; 28, 7.

¹ Blass, Demos., 157.

² See Volkmann, p. 494.

Anakoinosis takes place when the orator asks his opponent for advice, or deliberates and consults, as it were, with the judges themselves. There are two instances in Isaeus: 3, 11; 9, 35.

Oaths.—In oaths greater the god, less the propriety. In ancient times propriety decreases according to height. Poseidon and Athena are always struggling for supremacy. With Zeus, Poseidon, and Athena there is no special propriety, but with Apollo there is an appeal for religious rites and tastes of art.¹ In Isaeus who uses the oath more than any preceding orator, there is one oath with Zeus and Apollo, 6, 41. The oath with *πρός*² is used twice, 2, 47; 6, 58.

The force of such oaths as *νῇ Δία, μὰ τοὺς θεοὺς*, etc., is greatly weakened, because they are used so often in every-day life. Cf. 3, 25, 48, 73; 4, 20; 7, 33; 3, 39, 49; 4, 24; 8, 29; 11, 36.

The earlier school had more influence upon the younger Demosthenes than Isaeus. He uses the oath but three times, all in the twenty-ninth oration, §§32, 57, 59. This showing is rather remarkable when we consider the great and varied use of the oath by the orator in his later speeches.

Direct Quotation.—This takes place when the orator represents his opponent as speaking directly, but to be effective, the words assigned to the opponent must correspond with his probable thoughts. Isaeus, who has the dramatic element much more strongly developed than Lysias, furnishes an excellent example of direct quotation in 8, 24.

He also reproduces the speech of persons other than the opponent in 2, 11, 12; 6, 53.

Such reproduction brings out more clearly the motives of those who are represented as speaking, and lends great freshness and vivacity to the discourse. It was probably borrowed from the speech of the people, who are fond of dwelling on particulars and details. Hence Andocides, the natural orator, delights in the figure while Isocrates in his court speeches does not indulge in it. Pseudo-Demosthenes, like Andocides, abounds in quotations and direct speech, but the real Demos-

¹ Prof. Gildersleeve's lectures.

² For oaths with *πρός*, see Rehdantz, p. 133.

thenes only makes use of these expedients when they are specially suited to his purposes. There is direct quotation of the complaint and testimony in 29, 31, and a repetition of exact words, *ib.*, 51. In §40 there is a lively representation of a supposed case.¹

Apostrophe.—This is defined by Tiberius, III, 61, as taking place when the speaker turns from the judges to the opponent. Cf. Phoeb., III, 49. Apostrophe adds *γοργότης* and *σφοδρότης* to the discourse,² by which a lively personal element is introduced. In the Palamedes of Gorgias, apostrophe is introduced at considerable length. Isocrates abstains from the figure according to Hermogenes, but it frequently occurs in Lysias.

As might be expected, apostrophe is very forcibly used by Isaeus and Demosthenes: Isaeus, 3, 40, 45, 46, 48, 49, 69, 70, 71; 5, 43, 45, 46, 47; 6, 25, 53; 9, 23; 11, 4, 5: Demos., 28, 7-10; 29, 34, 41, 42; 31, 6-8, 12-14.

Irony.—Defined by Alexander, III, 22: *λόγος προσποιούμενος τὸ ἐναντίον λέγειν*. Cf. Anon., III, 140. Irony takes place when more is meant than meets the ear. When steeped in bitterness, it is sarcasm. It is used by the practical orator, when he wishes to overwhelm his opponent with mockery and scorn. In the hands of a ready advocate, irony becomes a most powerful weapon. Such a figure could not have been employed by a formal and stately orator. There is no well-defined example in Antiphon and Isocrates. But Isaeus employs almost every shade of the figure from an ironical tone to biting and bitter sarcasm. The following are instances of the latter kind chiefly: 1, 12; 2, 20, 21, 23, 24, 33, 35, 37; 3, 8, 10, 11, 13, 24, 27, 31, 32, 37, 39, 66, 73; 4, 7, 28; 5, 10, 11, 22, 23, 25, 34, 36, 38, 39, 44, 47; 6, 13, 14; 7, 23; 8, 3, 27, 44; 9, 22, 26; 11, 4, 6, 20. The figure is much more frequent in the second, third, and fifth speeches. Demosthenes does not use irony in these early speeches to the same extent as Isaeus, and he is not so forcible and cutting: cf. 27, 22, 56; 28, 6; 29, 48; 30, 2; 31, 11. In later years Demosthenes became the great master of irony and sarcasm.

¹ Cf. Blass, Demos., 210.

² Hermog., II, 334.

SUMMARY.

I.

Figures of Language.

The two orators agree in the use of anastrophe, anaphora, antistrophe, polysyndeton, paronomasia, parechesis. As regards anadiplosis, Demosthenes is considerably ahead of Isaeus, and nearer to his own later standard. But Isaeus far surpasses Demosthenes in all the more lively and passionate forms of asyndeton, with the notable exception of the epilogues in the twenty-eighth and twenty-ninth speeches. In homoioteleuton and parison, the influence of Isocrates is much greater than that of Isaeus. In conciseness and sharpness of antithesis, Demosthenes is inferior to Isaeus.

II.

Figures of Thought.

The use of prodiorthosis and apostrophe is the same in both orators. In the use of prolepsis, diaporesis, anakoinosis, oaths, paraleipsis, direct quotation, irony, Isaeus is much more varied, but enough of these figures occur in Demosthenes to show the influence of Isaeus. Perhaps the most marked instance of the imitation of Isaeus by Demosthenes is to be found in the use of the self-question, and in the addition of a positive or affirmative answer to the rhetorical question.

The result of this investigation shows that Demosthenes was influenced by Isaeus in the more passionate figures of language and all the figures of thought.

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